

Filtz Sinfonier,

Violino Primo.

(Symphonie.)

O-R

SIX  
SIMPHONIES  
Choisies

A DEUX Violons, Taille et Basse,

Deux Hautbois et deux Cornes

de Chasse ad Libitum,

COMPOSÉES

par



A. FILTZ

---

À LA HAYE chez B. HUMMEL

À AMSTERDAM chez J. J. HUMMEL

Marchands & Imprimeurs de Musique

Prix 6-



Orchester

# VIOLINO PRIMO

Filiz 3

## SINFONIA I

$\text{2}^{\text{a}} \text{3}^{\text{a}}$   
P.

*Pocof.* *Allegro*

*Cres.* *FF.* *P.* *F.* *P.* *F.* *P.* *F.*

*Fl. Soli* *P.* *Viol.*

*F.* *P.* *Pocof.* *Cres.* *FF.* *P.* *Fl. Soli, P.* *Viol.*

*F.*

## VIOLINO PRIMO



This page of a musical score for Violino Primo (Violin I) contains two distinct sections: *Andante* and *Menuetto*.

The *Andante* section begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It features a series of sixteenth-note passages and slurs. Dynamic markings include *F. P.* (Forte Piano) and *P.* (Piano). The tempo marking *Andante* is written in a cursive script. The section concludes with a double bar line.

The *Menuetto* section follows, marked with a 3/4 time signature. It consists of several staves of music, including a section labeled *Trio Viol.* which has a 3/4 time signature. The tempo marking *Menuetto* is written in a cursive script. Dynamic markings include *P.* (Piano) and *Pocof.* (Poco Forte). The section concludes with a double bar line.

The page ends with a *Da Capo al Men.* instruction, indicating a repeat of the beginning of the piece.



## 5

This image shows a page of musical notation for Violino I. The music is written on ten staves. The key signature has two sharps (F# and C#), and the time signature is 6/8. The tempo is marked 'Prestissimo'. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings include 'P.' (piano) and 'F.' (forte). Section labels include 'Fl. Solo.' and 'Viol.'. The music features complex melodic lines with many sixteenth and thirty-second notes, as well as some triplet markings. The piece concludes with a double bar line and repeat signs.

# SINFONIA II

[illegible]

# VIOLINO PRIMO

7

*Andante.*

*Menuetto.*

*Fl. Soli*

*Trio.*

*D. Cal. Men.*

8 VIOLINO PRIMO

*Allegro.*

*Fl. Soli*

*bis.*



# VIOLINO PRIMO

9

## SINFONIA III

*Alligro*

This page of the Violino Primo score for Symphony No. 3, page 9, features 13 staves of music. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked *Alligro*. The score includes various dynamic markings: *P* (piano), *F* (forte), *PP* (pianissimo), and *F.F.* (fortissimo). The music is characterized by rapid sixteenth-note passages, often with slurs and accents. The piece concludes with a double bar line and repeat signs on the final staff.

V I O L I N O   P R I M O

*Andantino*

*Pocf. Cres. F. P. F. P. Rinf.*

*Cres. F. P. Cres. F. P. Rinf. F. P.*

*Pocf.*

*Cres.*

*Menuetto*

*Tri.*

*Da Capo al Men.*

# VIOLINO PRIMO

11

*Allegro assai*

The musical score for Violino Primo, page 11, is written in G major (one sharp) and 2/4 time. The tempo is marked *Allegro assai*. The score consists of 14 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages and eighth-note figures. Dynamics include *P.* (piano), *F.* (forte), *Cres.* (crescendo), and *w/* (with). There are also first and second endings marked with '1'. The score concludes with a double bar line and repeat dots.

# SINFONIA IV

The image displays a page of a musical score for a symphony, titled "SINFONIA IV". The score is written for multiple staves, likely representing different instruments or voices. The notation is complex, featuring various musical symbols such as notes, rests, and dynamic markings. The dynamics include "F. P." (Fortissimo), "P." (Piano), "Cres." (Crescendo), and "F." (Fortissimo). There are also markings for "Tr." (Trill) and "Nr." (Noble). The score is written in a style that suggests it is a historical or classical manuscript, with a focus on intricate melodic and harmonic development. The page is filled with musical notation, with some staves showing more complex patterns than others. The overall impression is one of a highly detailed and technically demanding musical work.



# VIOLINO PRIMO

13

*Andante.* *Cres.*

*P.* *F.* *P.* *F.*

*P.* *F.* *P.*

*F.* *P.* *F.* *P.*

*Oboe Soli.*

*Viol.* *Oboe* *Viol.* *Oboe* *Viol.*

*F.* *P.* *F.* *P.* *F.* *P.* *F.* *P.*

*Cres.* *P.*

*Cres.*

*P.*

*3 F*

*Menuetto.*

*P.* *F.* *P.* *F.*

## VIOLINO PRIMO

*Oboe Soli.*

*Trio Viol.*

*D.C. al Men.*

*Presto.*

*Oboe Soli.*

*Viol.*

# VIOLINO PRIMO

## SINFONIA V

15

*Allegro Molto*

The musical score for Violino Primo, Sinfonia V, page 15, is written in G major (one sharp) and 4/4 time. The tempo is marked *Allegro Molto*. The score consists of 15 staves of music. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The piece is marked *Allegro Molto*.

Dynamic markings include *P.* (piano), *F.* (forte), *Cres.* (crescendo), and *Tr.* (trill). The score also features various musical symbols such as notes, rests, beams, and slurs.

## VIOLINO PRIMO

*Andante*

*Allegro Molto*

This page of a musical score for Violino Primo (First Violin) contains two distinct sections. The first section, marked *Andante*, begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a complex, flowing melody with many slurs and ties. Dynamic markings such as *P* (piano), *F* (forte), and *PP* (pianissimo) are interspersed throughout. The second section, marked *Allegro Molto*, starts with a new system and a 3/8 time signature. The tempo and energy increase significantly, with rapid sixteenth-note passages and frequent slurs. This section also includes dynamic markings like *P* and *F*. The page concludes with a double bar line.



# VIOLINO PRIMO

17

## SINFONIA VI

*Allegro.*

The score is written for Violino Primo and consists of 14 staves. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked *Allegro.* The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics are indicated by letters: *P.* (Piano), *F.* (Forte), *F.P.* (Forte Piano), and *w* (accrescendo). Articulations like *tr* (trills) and *1* (first ending) are also present. The score concludes with a double bar line and repeat dots.

VIOLINO PRIMO

**VIOLINO PRIMO**

*Andante.*

*Menuetto.*

*Trio.*

*Da Capo al. Men.*

# VIOLINO PRIMO

19

*Presto.*

*P.* *Rinf.*

*Rinf.* *P.* *F.*

*P.* *F. Cres.*

*FF.* *P.* *Rinf.* *P.* *Rinf.*

*F.*

*Fin.*



Filtz Sinfonier;  
Violino Secondo.



[Symphonie.]

SIX  
SIMPHONIES  
Choisies

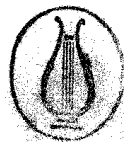
A Deux Violons, Taille et Basse,

deux Hautbois et deux Cornes

de Chasse ad Libitum.

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# VIOLINO SECONDO

3

## SINFONIA I

*Allegro.*  $\frac{3}{4}$  *P.* *Poco F.*

*Cres.* *F.* *2 F. F.* *Poco F.*

*Cres.* *F.* *P.*

*F.* *P.* *F.* *hr P.* *F.* *P. Flauti Soli*

*F.*

*2* *P. Flauti Soli*

*Cres.* *P.*

*F.*

*F. F.* *P. Flauti soli*

*F.*

[illegible]

*Prestissimo* VIOLINO SECONDO

This musical score is for the Violino Secondo part, marked *Prestissimo*. It consists of 15 staves of music. The key signature is two sharps (F# and C#), and the time signature is 6/8. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and slurs. There are several instances of *viol.* (viola) markings, indicating passages where the violin part plays the same melody as the viola. The score also includes *P. Flauti Soli* markings, indicating passages where the flute plays a solo. The dynamics range from *p* (piano) to *f* (forte). The score ends with a double bar line and repeat signs.

*P*

*f*

*P*

*P. Flauti Soli*

*viol.*

*f*

*P. Flauti Soli*

*viol.*

*f*

*P*

*f*

*P*

*viol.*

*Flauti Soli*

*f*

# VIOLINO SECONDO

# SINFONIA II

[illegible]



## 7

1

*Da Capo*  
*al Men.*



2

SINFONIA III *Allegro*

*P.* *F.* *P.P.* *P.* *F.* *P.* *F.F.* *Poco f.* *Cres.* *P.* *P.P.* *P.* *F.*

## VIOLINO SECONDO

*Andante*

*Pocof.* *Cres.* *F.* *P.* *F. P.* *F. P.*

*rinf.* *P.* *Cres.* *F.* *P.* *Cres.* *F.* *P.*

*rinf.* *F.* *P.* *Pocof.* *Cres.* *F.* *3* *3* *P.*

*Menuetto*

*3* *P. P.* *Irio* *3* *4* *Dacapo* *at*

*P.* *F.* *P.*

# VIOLINO SECONDO

11

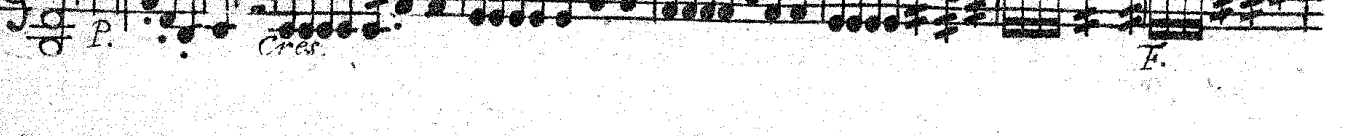
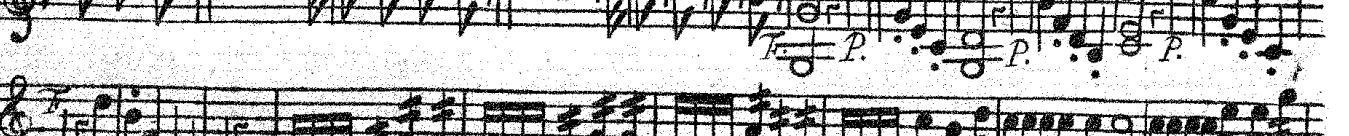
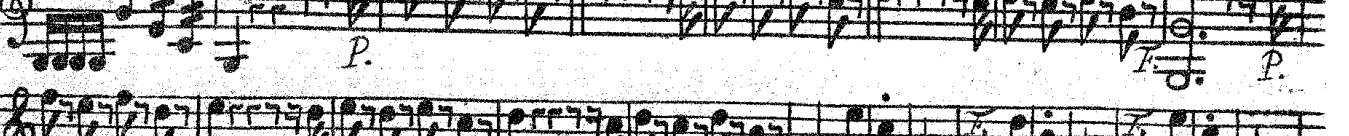
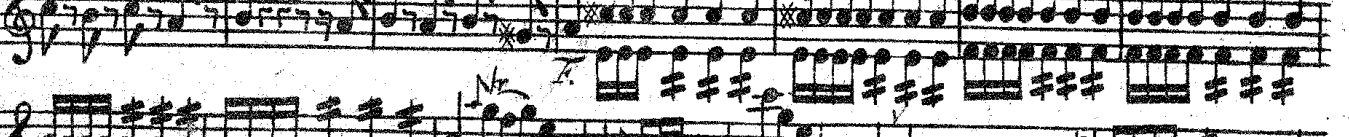
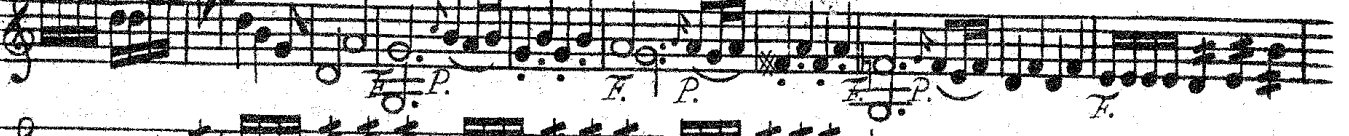
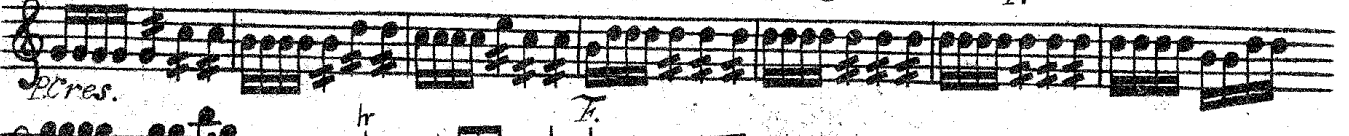
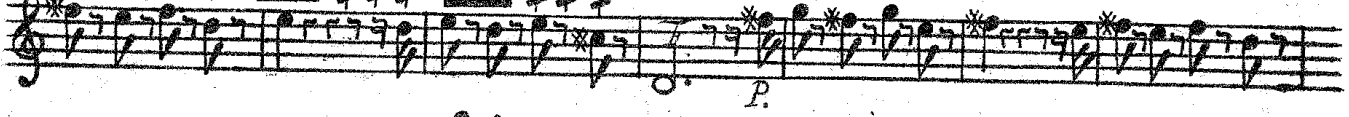
*Allegro assai*

Musical score for Violino Secondo, page 11. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of 12 staves of music. The tempo is marked *Allegro assai*. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamic markings include *P.* (piano), *F.* (forte), *hr* (hairpins), and *Cres.* (crescendo). The piece concludes with a double bar line and repeat dots.



## VIOLINO SECONDO

## SINFONIA IV



13

This page of musical notation is a score for a piano, likely a concert piano or a large upright piano. The score is written for multiple staves, with the following instruments and parts indicated:

- Violino Solo**: Violin Solo, indicated at the top of the page.
- Andante**: The tempo marking for the first section, appearing below the second staff.
- Oboe soli. Viol.**: Oboe solo and Violin, indicated below the fifth staff.
- Menuetto**: The tempo marking for the second section, appearing below the eighth staff.
- Trio**: The tempo marking for the third section, appearing below the tenth staff.
- Da Capo**: A marking indicating the beginning of a repeated section, appearing at the bottom right of the page.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (e.g., *p*, *f*, *cres.*, *dim.*). The score is organized into measures, with some measures containing triplets or other rhythmic groupings. The overall style is characteristic of early 20th-century musical notation.

## VIOLINO SECONDO

*Presto*

The musical score for Violino Secondo, page 14, is written in 3/8 time and features a key signature of one flat (B-flat). The tempo is marked *Presto*. The score consists of 12 staves of music. The first staff begins with a treble clef and a 3/8 time signature. The music is characterized by rapid sixteenth-note passages and dynamic markings such as *P* (piano), *F* (forte), and hairpins indicating crescendos and decrescendos. The 8th staff includes markings for *Oboe Solo* and *Viol.*. The piece concludes with a double bar line and repeat signs on the 12th staff.

# V I O L I N O S E C O N D O

# SINFONIA V

2 *Allegro molto*

**SINFONIA V** *Allegro molto*

The image shows the first movement of Beethoven's Symphony No. 5, 'Fate'. The title 'SINFONIA V' is prominently displayed at the top left, followed by the tempo marking 'Allegro molto'. The music is written in C minor, indicated by three flats in the key signature. The time signature is 4/4. The score consists of multiple staves, each containing a different instrumental part. The music begins with a single, powerful note in the bass, which is then followed by a series of chords and melodic lines. The score includes various dynamic markings, such as 'p' (piano) and 'f' (forte), and a 'Cres.' (crescendo) marking. The music is characterized by its strong rhythmic drive and dramatic contrasts. The score ends with a double bar line.

## VIOLINO SECONDO

*Andante*

*Allegro Molto*

*Mezzo F.*

Dynamic markings: *P*, *F*, *PP*, *F.P.*, *K.P.*, *tr*, *cres.*, *Mezzo F.*



# VIOLINO SECONDO.

## SINFONIA VI

*Allegro*

The musical score is written for the second violin part of the sixth symphony. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro'. The score is divided into measures by vertical bar lines. Dynamic markings include 'p' (piano) and 'f' (forte). There are also markings for '1' (first ending) and 'T.P.' (Tutti). The music is written in a single system across the page.

# VIOLINO SECONDO

[illegible]

# *Presto* VIOLINO SECONDO

The musical score is written for Violino Secondo in a Presto tempo. It consists of 16 staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is characterized by rapid sixteenth-note passages, often beamed in groups of four. Dynamic markings include *P* (piano), *f* (forte), *cr.* (crescendo), *rin.* (ritardando), *fin* (fine), and *tr* (trill). The score includes various musical notations such as slurs, ties, and repeat signs. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The music continues across 16 staves, with the final staff ending with a double bar line and the word *fin*.



Fitz Simponier;

  
Viola.

[Symfoni.]

SIX  
SIMPHONIES  
Choisies

A Deux Violons, Taille et Basse,

Deux Hautbois et deux Cornes

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COMPOSÉES

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## V I O L A

## SINFONIA I

*Allegro*

Violin part of the first movement of a symphony, marked *Allegro*. The score is written for a single violin on a single staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a *Poco F* dynamic, followed by a *Cres* (crescendo) leading to *F* (forte) and then *FF* (fortissimo). The tempo is marked *Allegro*. The score includes various musical notations such as slurs, ties, and dynamic markings. A *P. Soli* (Piano Solo) section is indicated. The piece concludes with a *Cres* (crescendo) leading to *F* (forte). The tempo changes to *Andante* at the bottom of the page, marked with a 2/4 time signature. The key signature remains one sharp (F#). The *Andante* section begins with a *F* (forte) dynamic and includes a first ending marked with a '1'.

*Poco F* *Cres* *F* *FF*

*P* *Cres*

*F* *FF* *P* *F* *P* *F* *P* *F*

*P. Soli* *P*

*P* *Cres*

*F* *P* *P*

*FF*

*P. Soli*

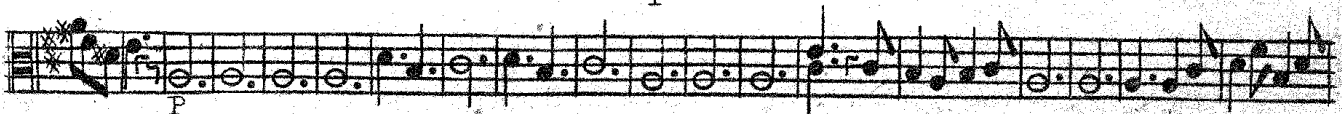
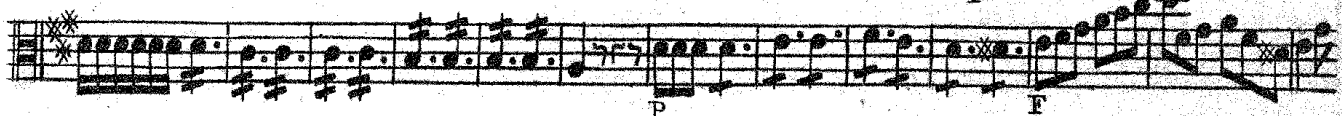
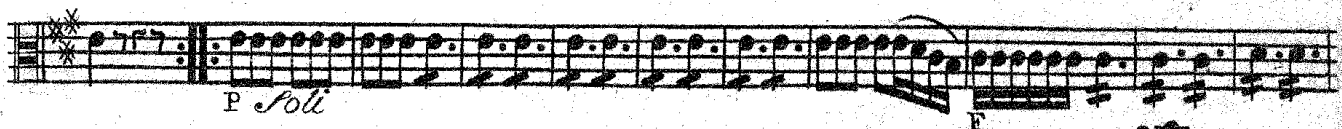
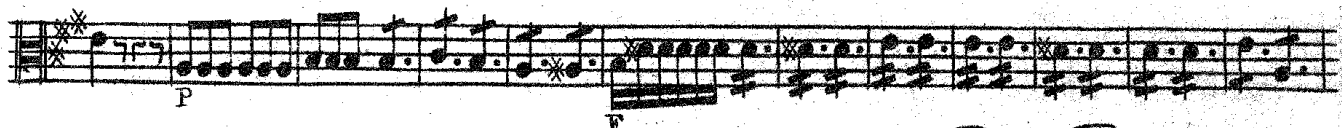
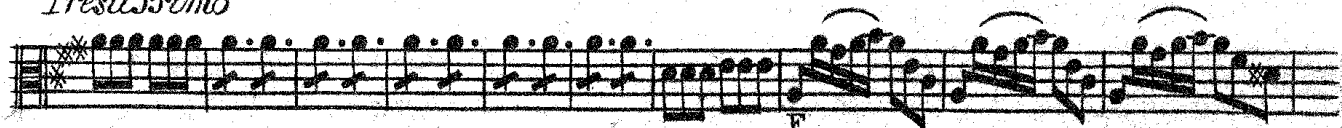
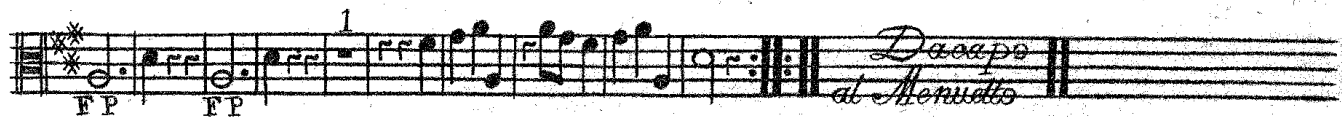
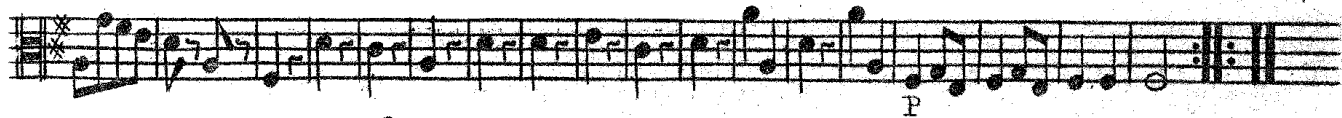
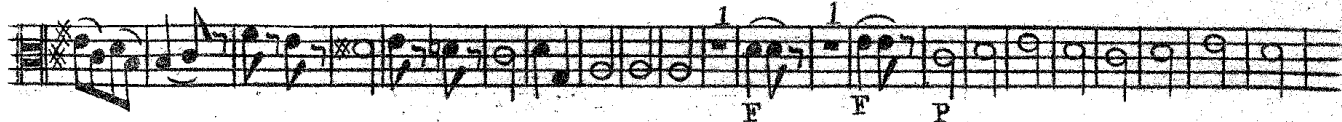
*F*

*Andante*

*F*

# V I O L A

5



# V I O L A

## SINFONIA II

*Allegro*

6

V I O L A

SINFONIA II

*Allegro*

F P F P F P

1 1 9

F F F F F

F P F P

1 1 7

F F P F

*Andante*

2 P 3 6

F P F P F P

Cres. F F P

F P F P F P

1 PP

# VIOLA

7

*Menuetto*

1

P F P F

*Trio*

1 3 4

F P F P

*Menuetto*  
*Dacapo*

1

F P

*Allegro*

2 P

F

P F P F P F

P F P F P F

F P F P F P

F P

F

P F P F P F

P F P F P F

P F P F P F

P F P F P F

P F P F P F

F P F P F P

## V I O L A

## SINFONIA III

*Allegro*

The image displays a page of musical notation for the Violin part of the third symphony. The page is numbered 8 in the top left corner. The title "V I O L A" is centered at the top, and "SINFONIA III" is on the left. The tempo "Allegro" is written below the first staff. The music is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *P* (piano), *F* (forte), *Poco F.* (poco forte), *Cres.* (crescendo), and *PP.* (pianissimo). The second section of the music, starting on the tenth staff, is marked *Andante* and has a time signature of 2/4. The dynamics in this section include *P*, *Poco F.*, and *Rin.* (ritardando). The notation is dense, with many sixteenth and thirty-second notes, and includes various musical ornaments and phrasing slurs.



# V I O L A

9

First system of musical notation for Viola, measures 1-4. It features a series of sixteenth-note runs. Dynamics include F (forte) and P (piano).

Second system of musical notation for Viola, measures 5-8. It continues with sixteenth-note patterns. A 3/4 time signature is visible at the beginning of the system.

## Menuetto

Third system of musical notation for Viola, measures 9-12. It features a mix of eighth and sixteenth notes. Dynamics include pp (pianissimo).

## Trio

Fourth system of musical notation for Viola, measures 13-16. It features a series of eighth notes. Dynamics include F (forte) and P (piano).

## Da capo al Men.

Fifth system of musical notation for Viola, measures 17-20. It features a series of eighth notes. Dynamics include F (forte) and P (piano).

## Allegro assai

Sixth system of musical notation for Viola, measures 21-24. It features a series of eighth notes. Dynamics include P (piano).

Seventh system of musical notation for Viola, measures 25-28. It features a series of eighth notes. Dynamics include F (forte), P (piano), and Cres. F (crescendo forte).

Eighth system of musical notation for Viola, measures 29-32. It features a series of eighth notes. Dynamics include F (forte).

Ninth system of musical notation for Viola, measures 33-36. It features a series of eighth notes. Dynamics include P (piano).

Tenth system of musical notation for Viola, measures 37-40. It features a series of eighth notes. Dynamics include P (piano), F (forte), and P (piano).

Eleventh system of musical notation for Viola, measures 41-44. It features a series of eighth notes. Dynamics include F (forte).

Twelfth system of musical notation for Viola, measures 45-48. It features a series of eighth notes. Dynamics include F (forte).

# V I O L A

# SINFONIA IV

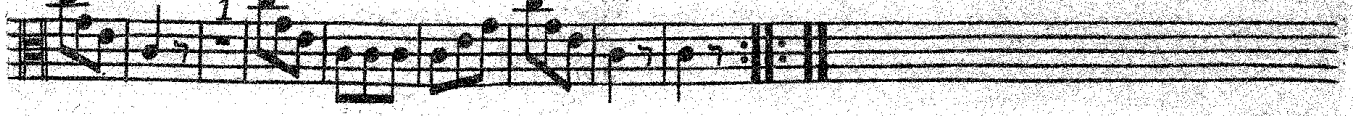
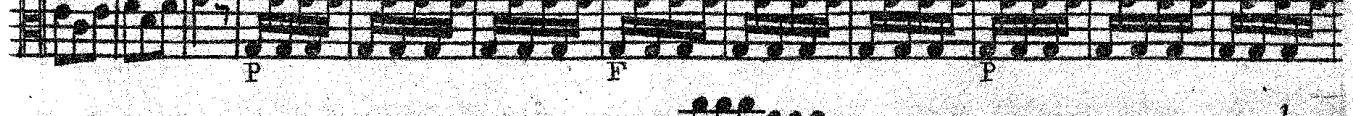
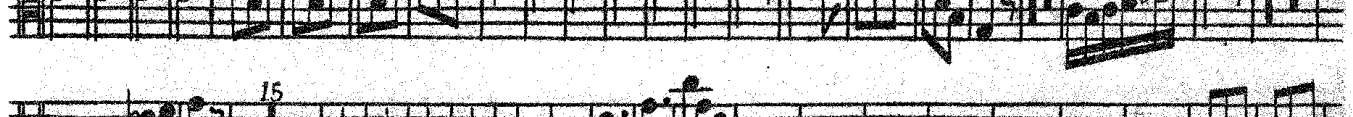
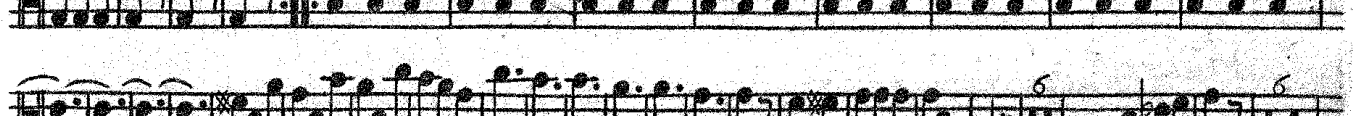
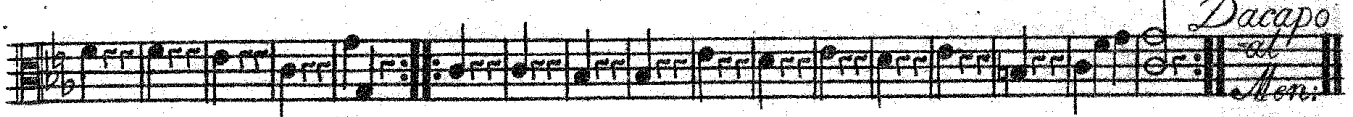
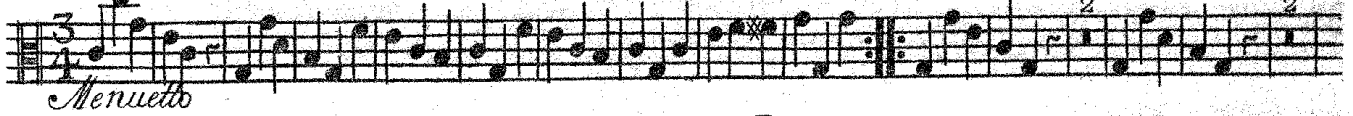
# SINFONIA IV

*Allegro*

*Andante*

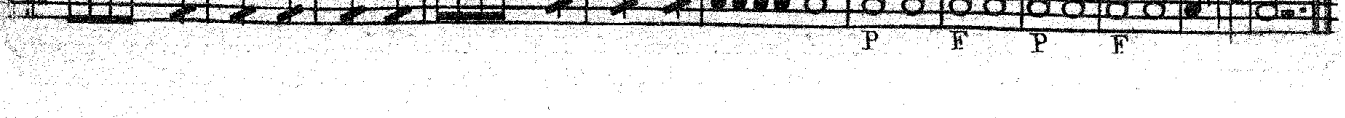
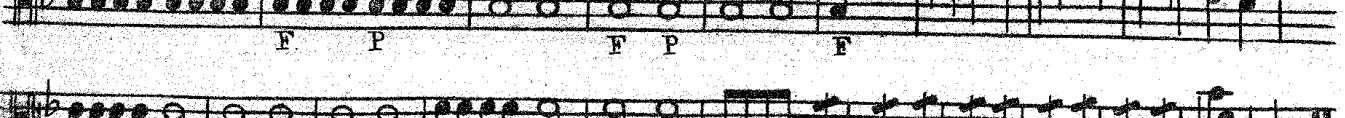
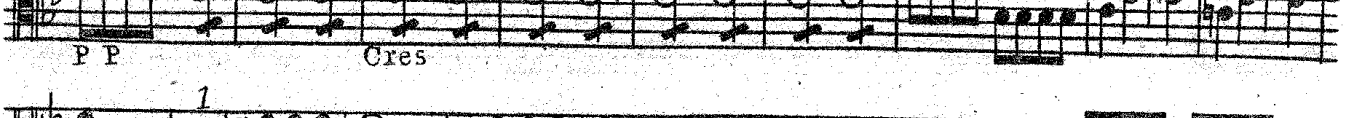
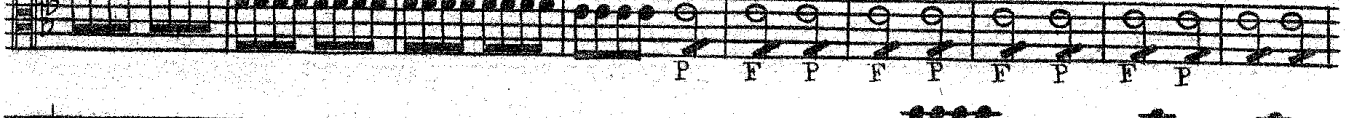
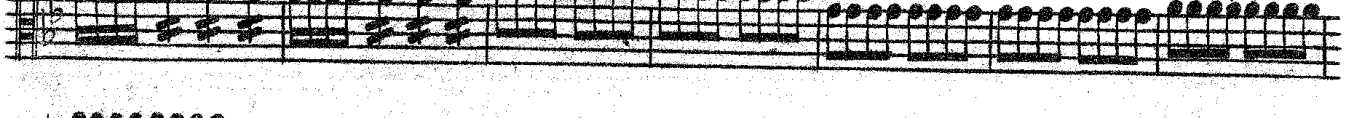
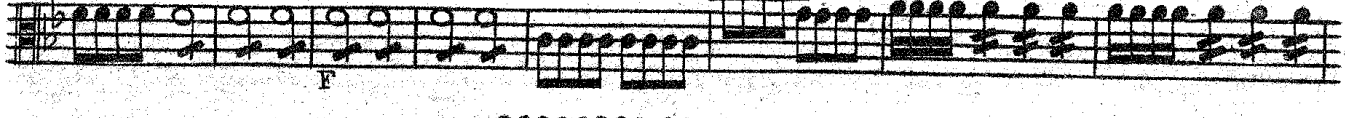
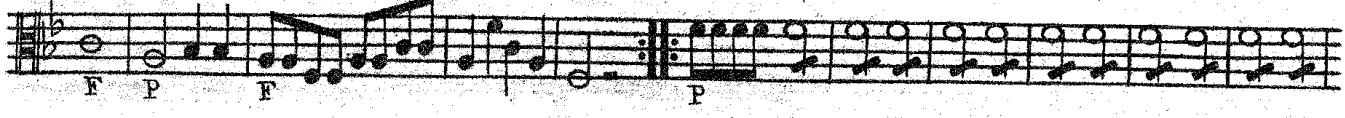
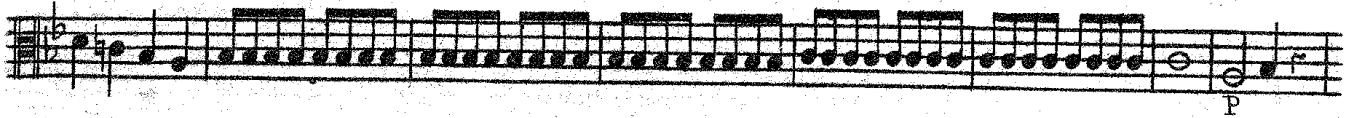
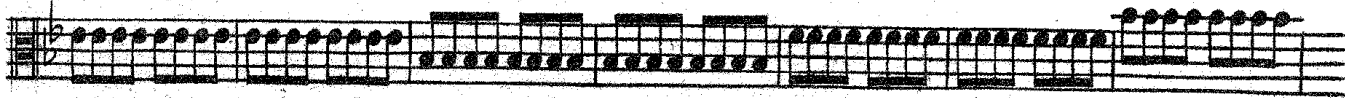
# V I O L A

11



## V I O L A

## SINFONIA V

*Allegro Molto*



## 13

The image displays a musical score for a piece, divided into two main sections: *Andante* and *Allegro Molto*.

**Andante Section:** This section begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo marking *Andante* is written in a cursive font. The music features a melody in the upper voice and a more active bass line. Dynamics include *P* (piano), *F* (forte), and *PP* (pianissimo). A *Cres* (crescendo) marking is present. The section concludes with a double bar line and repeat signs.

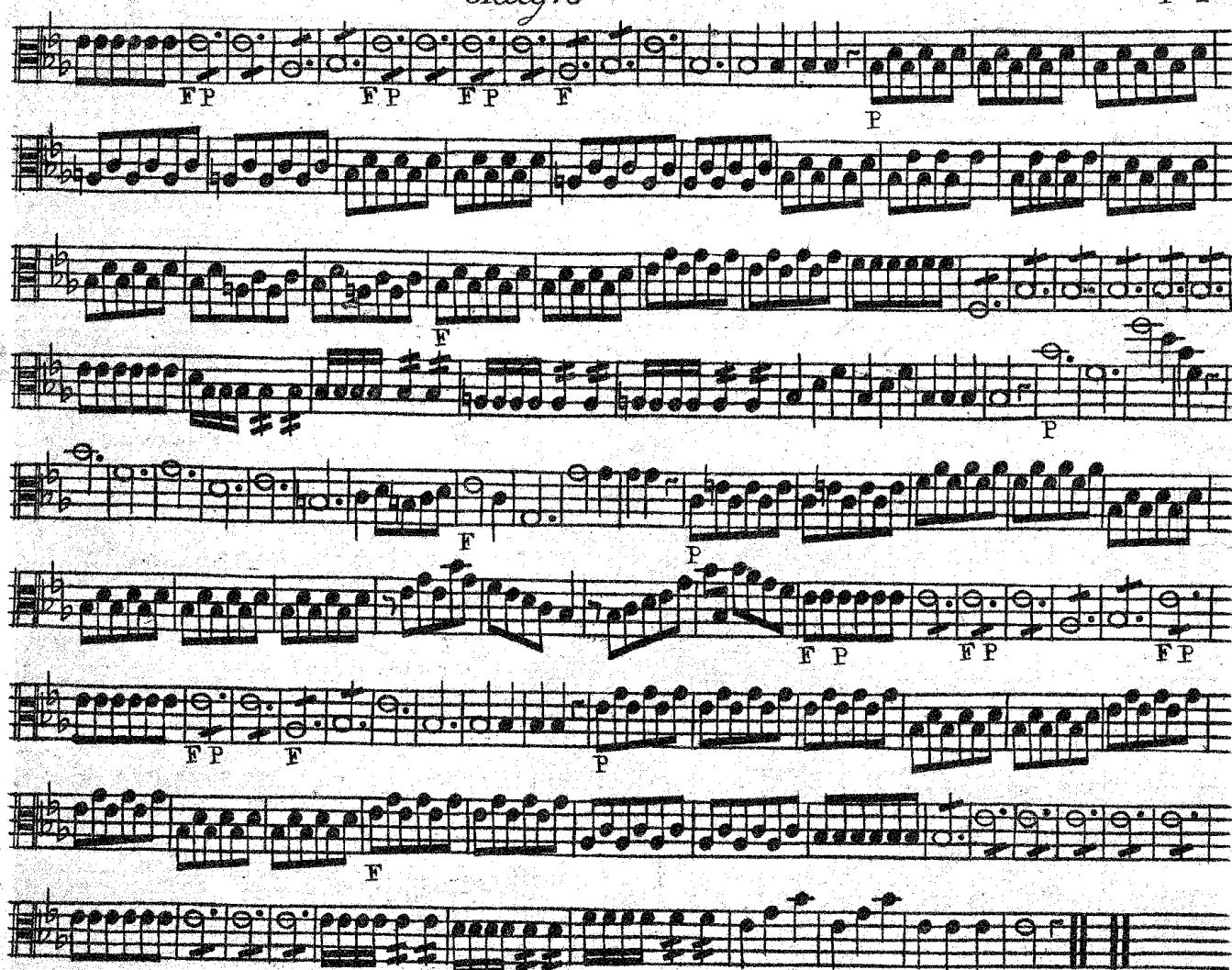

**Allegro Molto Section:** This section starts with a treble clef, a key signature of one flat, and a 3/8 time signature. The tempo marking *Allegro Molto* is written in a cursive font. The music is characterized by rapid, ascending and descending runs in both hands. Dynamics include *P* (piano) and *F* (forte). The section ends with a double bar line and repeat signs.



## V I O L A

## SINFONIA VI

*Allegro*



*Andante*



Menuetto

F P F P

**F P**

F P F

Trio

Poco F

Poco F

*Da capo al Men:*

*Presto*

P R1n

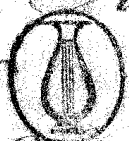
I

1

4

Fin



Filtz Sinfonier;  
  
Basso.

[Symphonie.]

SIX  
SIMPHONIES  
Choisies

A Deux Violons, Taille et Basse,

Deux Hautbois et deux Cornes  
de Chasse ad Libitum.

COMPOSÉS

par



A. FILTZ

---

À LA HAYE chez B. HUMMEL

A AMSTERDAM chez J. J. HUMMEL

Marchands & Imprimeurs de Musique

Prix 6-

## SINFONIA

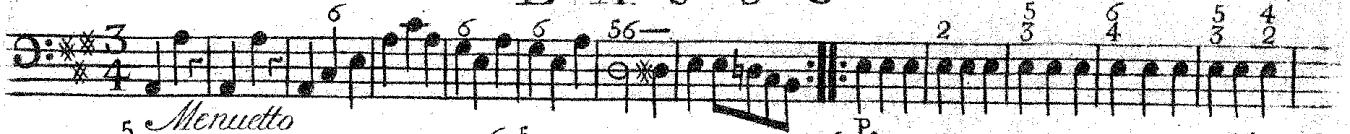
*Allegro* P.

This musical score is for the Bassoon part of a symphony. It is divided into two main sections: *Allegro* and *Andante*. The *Allegro* section begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains ten staves of music, marked with dynamics such as *Poco F.*, *Cres.*, *F.*, *FF.*, *P.*, and *F.F.*. The *Andante* section follows, marked with a new tempo and a 4/4 time signature. It contains seven staves of music, marked with dynamics like *F.*, *P.*, and *FF.*. The score is heavily annotated with fingerings (numbers 1-8) and breath marks (asterisks). The piece concludes with a double bar line and repeat dots.



# BASSO

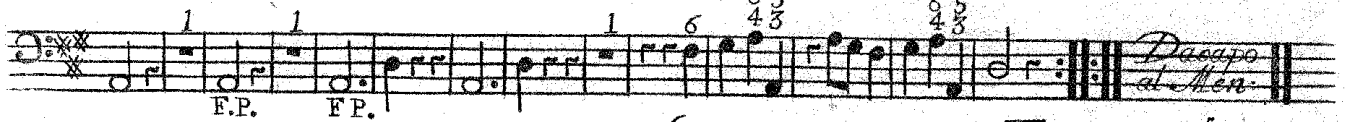
5



## Menuetto



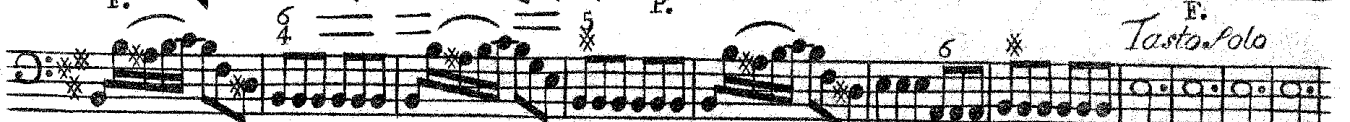
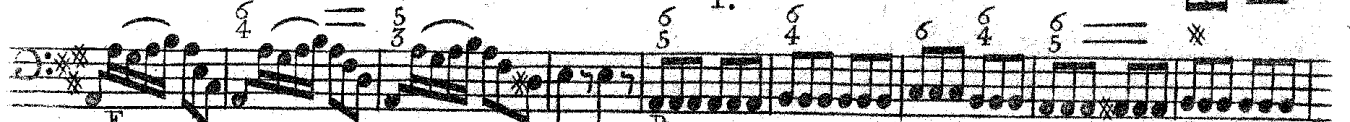
## Trio



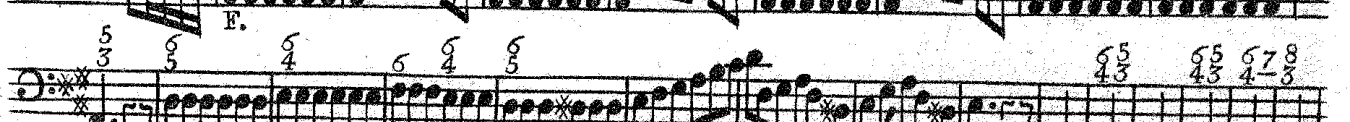
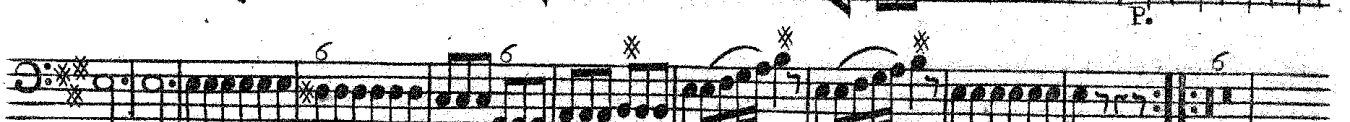
## Da capo al Men.



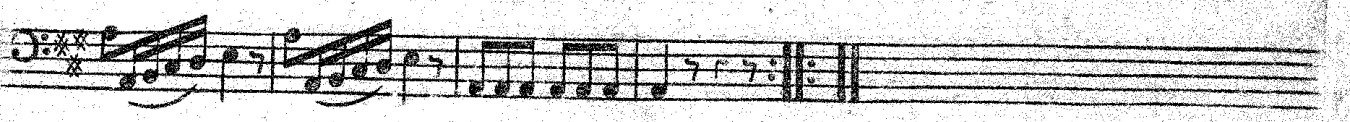
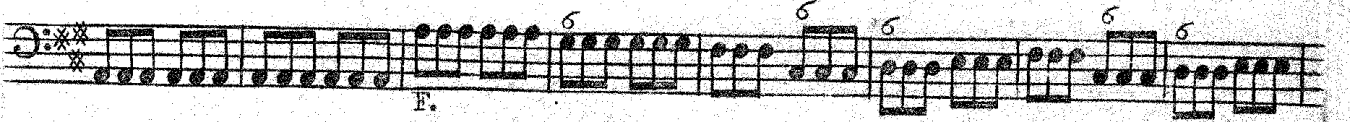
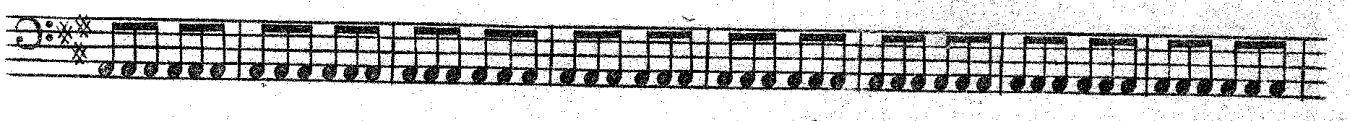
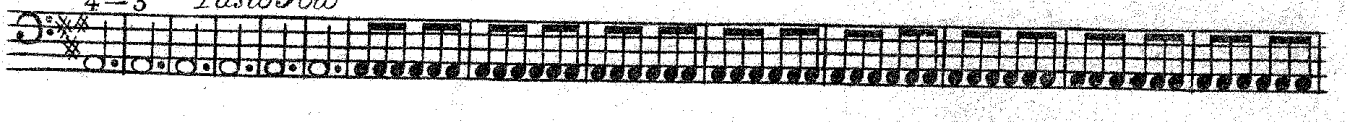
## Prestissimo



## Tasto Solo



## Tasto Solo



BASS

SINFONIA II

*Allegro*

First system of musical notation for Bass, marked *Allegro*. It consists of six staves. The notation includes various rhythmic patterns, accidentals (sharps, flats, naturals), and dynamic markings such as *F.* (forte), *P.* (piano), and *FF.* (fortissimo). Fingerings are indicated by numbers 1 through 7. There are also some performance instructions like *6=* and *5=* with horizontal lines. The system concludes with a double bar line.

Second system of musical notation for Bass, marked *Andante*. It consists of six staves. The tempo change is indicated by the word *Andante*. The notation features more complex rhythmic figures, including triplets and slurs. Dynamic markings include *F.*, *P.*, *FF.*, and *Cres.* (crescendo). Fingerings and other performance markings are present throughout. The system ends with a double bar line.

The musical score is for a piece titled "Allegro" in 2/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo "Allegro" is written below the first staff. The music is characterized by rapid sixteenth-note passages and slurs. Dynamics include *F.* (forte) and *P.* (piano). The score includes various articulations such as slurs, accents, and staccato markings. The piece concludes with a double bar line and a repeat sign.

## SINFONIA III

*Allegro*

Musical score for Bassoon (BASSO) in Symphony No. 3 (SINFONIA III). The score is written for a single bassoon part and includes various musical notations, fingerings, and dynamics.

**Tempo and Key:** The tempo is marked *Allegro*. The key signature is one flat (B-flat major or D minor).

**Measure Numbers and Fingerings:** The score is divided into measures, with measure numbers and fingerings indicated above the notes. Fingerings are often marked with numbers 1-5 and asterisks (\*).

**Dynamics and Performance Instructions:**

- Tasto Solo*: Indicated in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



# B A S S O

*Menuetto*

*Trio*

*Da capo al. Men.*

This section contains the first three staves of the piece. The first staff is the *Menuetto* section, written in 3/4 time with a key signature of one sharp (F#). It features a melody with many slurs and fingerings. The second staff continues the melody. The third staff is the *Trio* section, marked with a double bar line and a new key signature of two sharps (F# and C#), in 3/4 time. It features a different melody with fingerings and a *Da capo al. Men.* instruction at the end.

*Allegro affai*

*Rin. F.*

This section contains the remaining staves of the piece. The fourth staff is the *Allegro affai* section, written in 2/4 time with a key signature of two sharps (F# and C#). It features a fast, rhythmic melody with many slurs and fingerings. The fifth staff continues the melody. The sixth staff features a *Rin. F.* (Ritornello Forte) instruction. The seventh staff continues the melody. The eighth staff features a *Rin. F.* instruction. The ninth staff continues the melody. The tenth staff features a *Rin. F.* instruction. The eleventh staff continues the melody. The twelfth staff features a *Rin. F.* instruction. The thirteenth staff continues the melody. The fourteenth staff features a *Rin. F.* instruction. The fifteenth staff continues the melody. The sixteenth staff features a *Rin. F.* instruction. The seventeenth staff continues the melody. The eighteenth staff features a *Rin. F.* instruction. The nineteenth staff continues the melody. The twentieth staff features a *Rin. F.* instruction. The twenty-first staff continues the melody. The twenty-second staff features a *Rin. F.* instruction. The twenty-third staff continues the melody. The twenty-fourth staff features a *Rin. F.* instruction. The twenty-fifth staff continues the melody. The twenty-sixth staff features a *Rin. F.* instruction. The twenty-seventh staff continues the melody. The twenty-eighth staff features a *Rin. F.* instruction. The twenty-ninth staff continues the melody. The thirtieth staff features a *Rin. F.* instruction. The thirty-first staff continues the melody. The thirty-second staff features a *Rin. F.* instruction. The thirty-third staff continues the melody. The thirty-fourth staff features a *Rin. F.* instruction. The thirty-fifth staff continues the melody. The thirty-sixth staff features a *Rin. F.* instruction. The thirty-seventh staff continues the melody. The thirty-eighth staff features a *Rin. F.* instruction. The thirty-ninth staff continues the melody. The fortieth staff features a *Rin. F.* instruction. The forty-first staff continues the melody. The forty-second staff features a *Rin. F.* instruction. The forty-third staff continues the melody. The forty-fourth staff features a *Rin. F.* instruction. The forty-fifth staff continues the melody. The forty-sixth staff features a *Rin. F.* instruction. The forty-seventh staff continues the melody. The forty-eighth staff features a *Rin. F.* instruction. The forty-ninth staff continues the melody. The fiftieth staff features a *Rin. F.* instruction. The fifty-first staff continues the melody. The fifty-second staff features a *Rin. F.* instruction. The fifty-third staff continues the melody. The fifty-fourth staff features a *Rin. F.* instruction. The fifty-fifth staff continues the melody. The fifty-sixth staff features a *Rin. F.* instruction. The fifty-seventh staff continues the melody. The fifty-eighth staff features a *Rin. F.* instruction. The fifty-ninth staff continues the melody. The sixtieth staff features a *Rin. F.* instruction. The sixty-first staff continues the melody. The sixty-second staff features a *Rin. F.* instruction. The sixty-third staff continues the melody. The sixty-fourth staff features a *Rin. F.* instruction. The sixty-fifth staff continues the melody. The sixty-sixth staff features a *Rin. F.* instruction. The sixty-seventh staff continues the melody. The sixty-eighth staff features a *Rin. F.* instruction. The sixty-ninth staff continues the melody. The seventieth staff features a *Rin. F.* instruction. The seventy-first staff continues the melody. The seventy-second staff features a *Rin. F.* instruction. The seventy-third staff continues the melody. The seventy-fourth staff features a *Rin. F.* instruction. The seventy-fifth staff continues the melody. The seventy-sixth staff features a *Rin. F.* instruction. The seventy-seventh staff continues the melody. The seventy-eighth staff features a *Rin. F.* instruction. The seventy-ninth staff continues the melody. The eightieth staff features a *Rin. F.* instruction. The eighty-first staff continues the melody. The eighty-second staff features a *Rin. F.* instruction. The eighty-third staff continues the melody. The eighty-fourth staff features a *Rin. F.* instruction. The eighty-fifth staff continues the melody. The eighty-sixth staff features a *Rin. F.* instruction. The eighty-seventh staff continues the melody. The eighty-eighth staff features a *Rin. F.* instruction. The eighty-ninth staff continues the melody. The ninetieth staff features a *Rin. F.* instruction. The ninety-first staff continues the melody. The ninety-second staff features a *Rin. F.* instruction. The ninety-third staff continues the melody. The ninety-fourth staff features a *Rin. F.* instruction. The ninety-fifth staff continues the melody. The ninety-sixth staff features a *Rin. F.* instruction. The ninety-seventh staff continues the melody. The ninety-eighth staff features a *Rin. F.* instruction. The ninety-ninth staff continues the melody. The hundredth staff features a *Rin. F.* instruction.

## SINFONIA IV

*Tasto Solo* *Allegro*

*Tasto Solo*

*Andante*

The musical score is written for a Bassoon (BASSO) and consists of 10 staves. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two main sections: *Allegro* and *Andante*. The *Allegro* section starts with a *Tasto Solo* marking and includes various musical notations such as eighth notes, sixteenth notes, and slurs. Fingerings are indicated by numbers 1-5, and dynamics like *P* (piano) and *Cres* (crescendo) are used. The *Andante* section begins with a new tempo marking and includes more complex rhythmic patterns, including triplets and sixteenth notes. The score concludes with a double bar line and repeat signs.

# BASSO

This page contains musical notation for a Bass part, likely for a double bass or tuba. The notation is arranged in ten systems, each consisting of a single staff. The music is written in a key signature of one flat (B-flat) and includes various time signatures: 2/4, 3/4, 4/4, and 3/8. The notation includes a variety of note values, rests, and articulation marks such as slurs, accents, and staccato marks. Performance markings are present throughout, including dynamics like *Cres* (Crescendo), *P* (Piano), and *F* (Forze). Specific sections are labeled with tempo and mood markings: *Menuetto* (Minuet), *Trio Pizzicato*, and *Allegro*. The piece concludes with a double bar line and repeat dots. Fingerings are indicated by numbers 1-5 above or below notes, and bowings or breathings are indicated by slurs and flags.

## BASSO

## SINFONIA V

*Allegro Molto*

This musical score for the Bassoon (Basso) part of Symphony No. 5 is written in B-flat major (two flats) and common time (C). The tempo is marked *Allegro Molto*. The score consists of 14 staves of music. It includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *p* (piano), *f* (forte), *pp* (pianissimo), and *Cres.* (crescendo). Fingerings are indicated by numbers 1-7 and 8. Articulation marks like accents and slurs are present. The score also features several *Tasto Solo* markings, indicating passages where the instrument plays alone. The piece concludes with a double bar line and repeat dots.



**BASSO**

*Andante*

*Tasto Solo*

*Tasto Solo*

*Tasto Solo*

*Andante*

Tasto Solo

*Tasto Solo*

Tasto Solo

## BASSO

## SINFONIA VI

*Allegro*

3 P. 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10

5 3 7 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10

*Andante*

2 3 4 5 6 7 8 9 10 1 2 3 4 5 6 7 8 9 10

*Menuetto*

B A S S Q

*Menuetto*

*Trio*

*Trio*

Dadpo  
at Men:

at Men:

*Allegro*


[illegible]



N<sup>o</sup> 79

(Symfoni)

Filtz Sinfonier;

Oboc  Primo.

N<sup>o</sup> 79.





0-72

Filtz VI Sint. 1

# SINFONIA I

## Flauto Primo

*Allegro. Poco Cres.*

F.F.

F.

P.

F.

P.

F.

*Soli.*

*Soli.*

*Soli.*

*Andan.* 18

P.F.P.F.

*Menuetto.*

*Trio. Soli.*

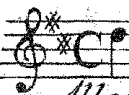
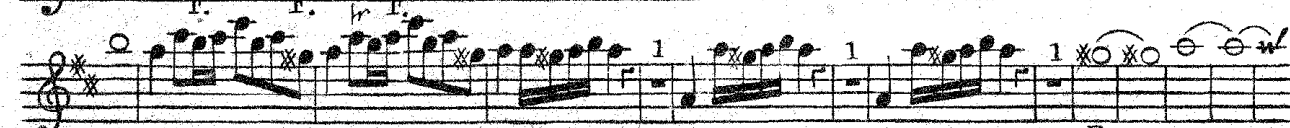
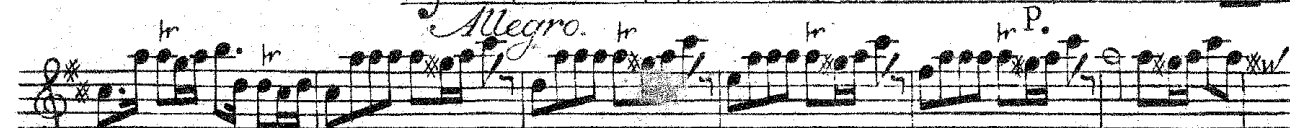
*Da Capo al Menuetto*

## Flauto Primo

*Prestissimo.*

F.

## SINFONIA II

*Allegro.**Andante  
Tacet*

# Flauto Primo

3

*Menuetto*

*Soli.*

*Trio*

*Di Gal. Mer.*

*Allegro*

*Soli.*

4

*Oboe Primo*

SINFONIA III

*Allegro.*

*Allegro.*

Handwritten musical score for "The Rag". The score is written on two staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bottom staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It features a bass line with eighth and sixteenth notes, and a right-hand part with eighth and sixteenth notes. The score concludes with a double bar line and a repeat sign.

*And, Tacet.*

*And. tacet.*


*Morrett.*

Menuetto.

The first system of musical notation for 'Mendelssohn's' is written on a single staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. There is a triplet of eighth notes marked with a '3' and a 'tr' (trill) symbol. The system ends with a double bar line, followed by a repeat sign and a new key signature of one sharp (F#), with a common time signature (C). The notation continues with a series of eighth notes.

*Trio.*

1<sup>ro</sup>.



Da Capo al Minuetto.

Da Capo al  
Menuetto.

Allegro a sei.

*Allegro assai.*



## 5

P.

P. Cres.

**F**

F.

P.

*Cres.*

F.

**F**

P. Cres.

FF

*Andante.*

P. F. P. F.

P.

P

Soli.

Soli:

Soli

**F**

P. Cres.

*Menuetto.*

F.

P

**F.**

P.

Oboe Solo.

Trio.

Da Capo al Men.

## Oboe Primo

*Presto.*

*Soli.*

SINFONIA V *Allegro Molto.*

*Andante.*

Oboe Primo

7

*Allegro Molto*

2 17

F.

SINFONIA VI

*Allegro.*

4 15

P. F.P.

1 4 15 16

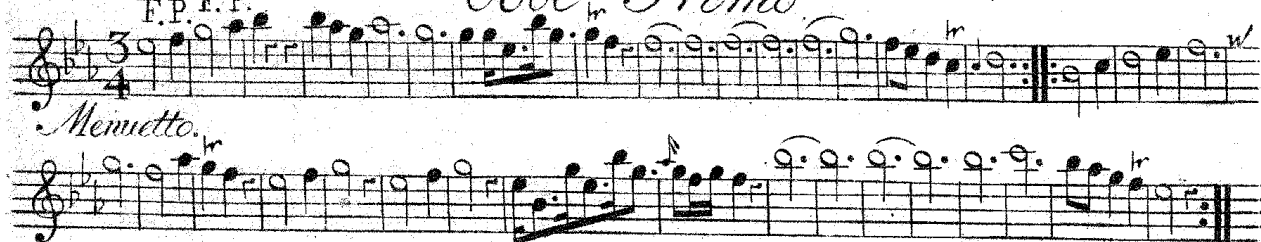
F.P. F. P. F.P. F. F.P.

F.P. F. P.

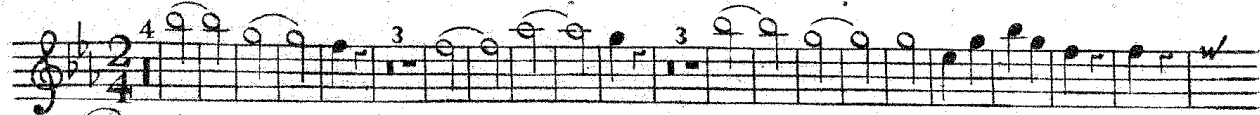
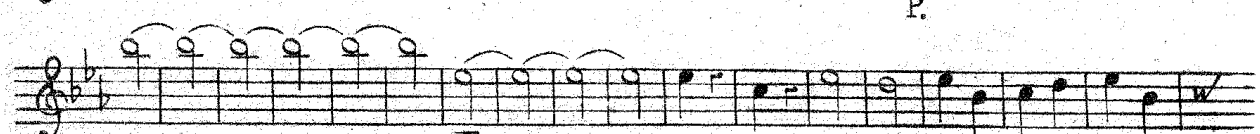
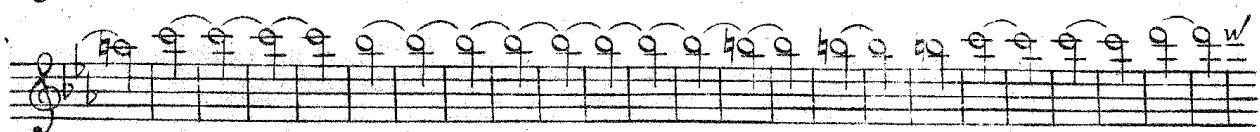
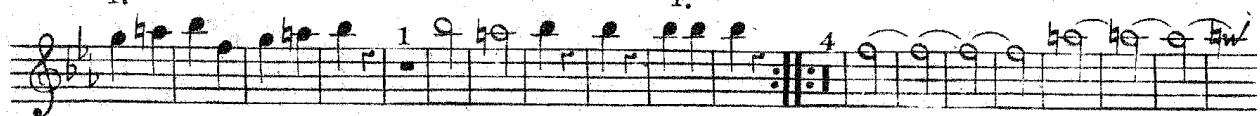
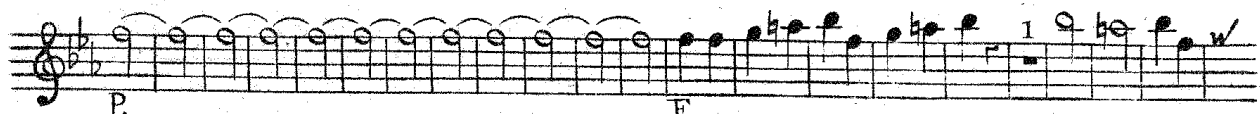
F.

*Andante Tacet*

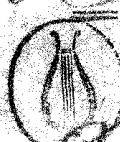
F.P. F.P.

Oboc<sup>in</sup> Primo*Muetto.**Trio. Soli.*

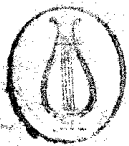
P. F. P. F.

*Da Capo al  
Muetto.**Presto.**Fin.*



Filtz Sinfonier;  
Oboc  Secondo.

N. 79.



# Flauto Secondo

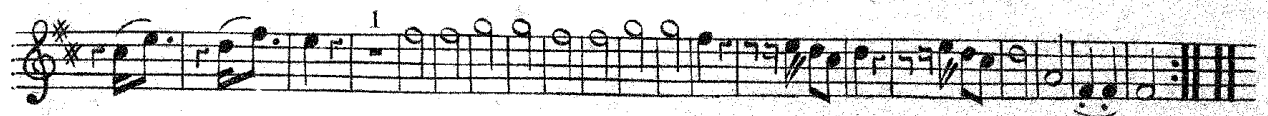
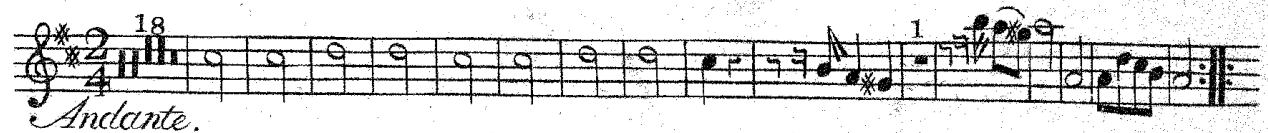
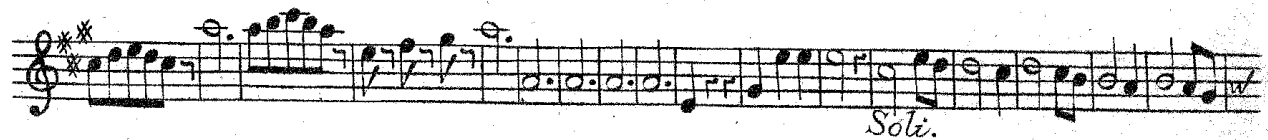
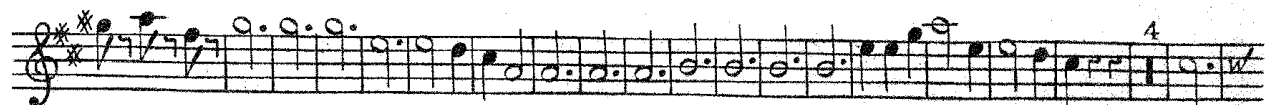
Filtz. VI Sinf. 1

## SINFONIA I

3/4

*Allegro. cres.*

FF.



Trio Tacet.  
D.C. al Men.

## Flauto Secondo

*Prestissimo.*

*Soli.*

**SINFONIA II**

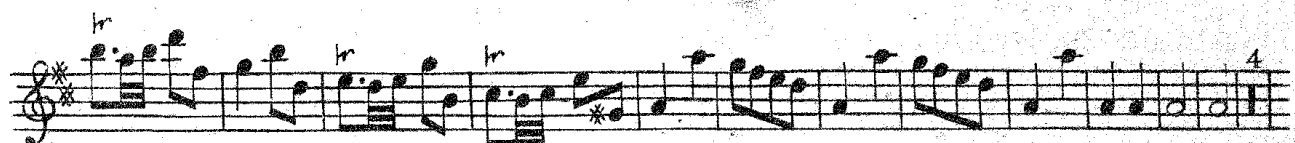
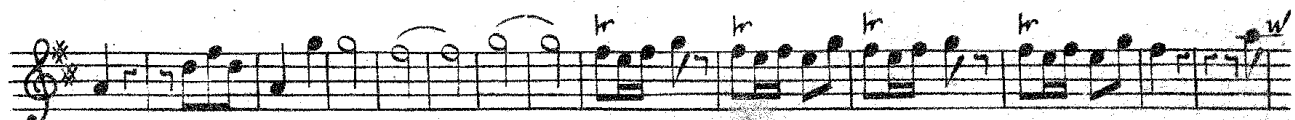
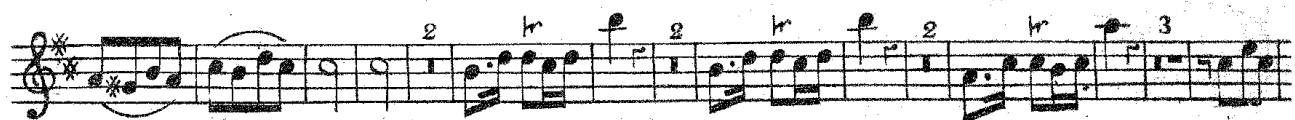
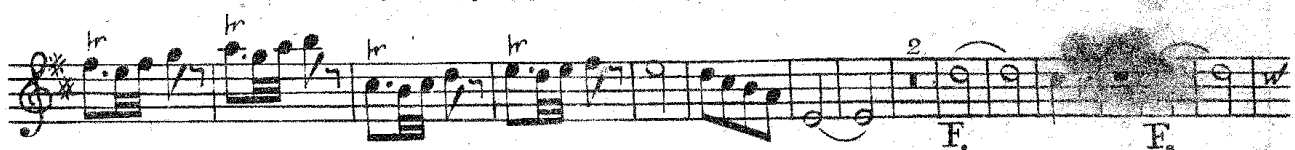
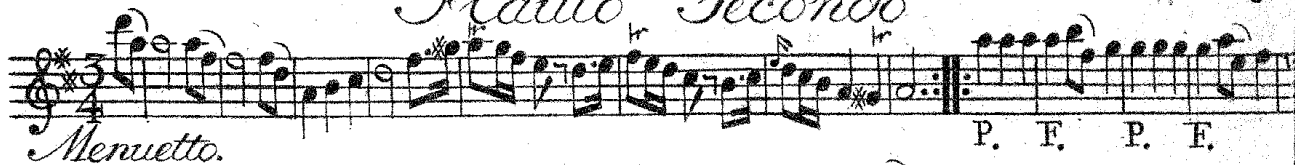
*Allegro.*

*Andante Tacet.*



# Flauto Secondo

3





## SINFONIA III

## Oboe Secondo

Allegro

12

4

*And. Tacet.*

## Menuetto

3

4

*Trio.*

8

*D.C. al Men.*

6

3

3

3

16

*F. F. F.*

16

*F. F. F.*

23

23

23

*F.*

23

# Oboe Secondo

## SINFONIA IV

*Allegro.*

First system of musical notation for Oboe Secondo, featuring various notes, rests, and dynamic markings such as *P*, *Cres.*, *F.*, and *FF.*

Second system of musical notation, continuing the melody with dynamic markings *P.*, *Cres.*, and *FF.*

Third system of musical notation, featuring a key signature change and dynamic markings *F.* and *FF.*

Fourth system of musical notation, featuring a key signature change and dynamic markings *P.*, *Cres.*, and *FF.*

Fifth system of musical notation, featuring a key signature change and dynamic markings *P.*, *Cres.*, and *FF.*

Sixth system of musical notation, featuring a key signature change and dynamic markings *P.*, *F.*, *P.*, *F.*, and *FF.*

Seventh system of musical notation, featuring a key signature change and dynamic markings *P.*, *Soli.*, *Soli.*, *Soli.*, and *F.*

Eighth system of musical notation, featuring a key signature change and dynamic markings *P.*, *Cres.*, and *FF.*

Ninth system of musical notation, featuring a key signature change and dynamic markings *P.*, *F.*, *P.*, and *F.*

Tenth system of musical notation, featuring a key signature change and dynamic markings *P.*, *F.*, *P.*, and *F.*

Eleventh system of musical notation, featuring a key signature change and dynamic markings *P.*, *F.*, *P.*, and *F.*

Twelfth system of musical notation, featuring a key signature change and dynamic markings *P.*, *F.*, *P.*, and *F.*

Thirteenth system of musical notation, featuring a key signature change and dynamic markings *P.*, *F.*, *P.*, and *F.*

## Oboe Secondo

*Presto.*

*Soli.*

SINFONIA V *Allegro Molto.*

*Andante.*

Oboe Secondo

7

*Allegro Molto.*

2 17

2 29

8

F.

SINFONIA VI

*Allegro.*

4 P

4

F.P.

F.

1 1

16

P.

F. F.P. F.P. F. F.P. F.P.

F. P.

*Andante Tacet.*



## Oboe Secondo

FP. F P.

*Menuetto.*

*Trio. Solo.*

P. F. P. F.

*Da Capo al. Menuetto.*

*Presto.*

P. *Rinf.* F.

1 4

F.

P. *Rinf.*

*Fin.*

# A Corno Primo

Filtz VI Sinf.

## SINFONIA I

*Allegro.*

1 1 1 2 1 1

P

F. P. F.

11 9

2 9

*Andante Tacet*

*Menuetto.*

2 6

*Trio Tacet.*

*D.C. al Men.*

*Prestissimo.*

1 1 1 4 5

8 1 1 7

12 bis 7 1 8 bis

## SINFONIA II

*Allegro.*

1 1 9 2 1 1 14

P. F.

F.

1 1 9

*Andante Tacet*

*Menuetto.*

2 1 1 1

*Trio.*

2 1 4 4

*De Capo al Men.*

FP FP

Corno 1 *Premio*

18 P. 1 10 9

*Allegro.*

1 F. 1 F. 8 F.

2 F. 2 F. 6 P. 5 w

8 P. 9 F. P.

1 F. P. F.

SINFONIA III

*Allegro.*

1 3 P. P. E. w

4 P. 5 2 w

1 7 3

P. F. 3

andantino  
Tacet.

Menuetto.

1 1 2 P. F.

8 P.

pp

D. Gal.  
Men.

Trio.

*Allegro assai.*

1 1 1 1 1 1 2 w

6 3 3 5 16 2 1 w

F. F. F.

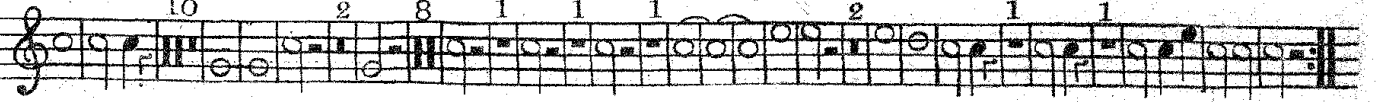
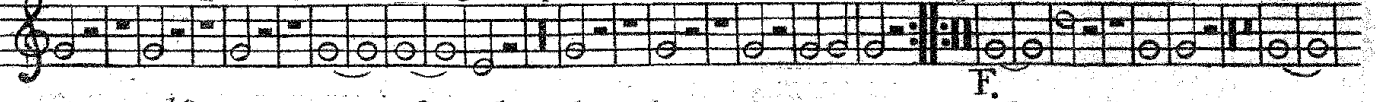
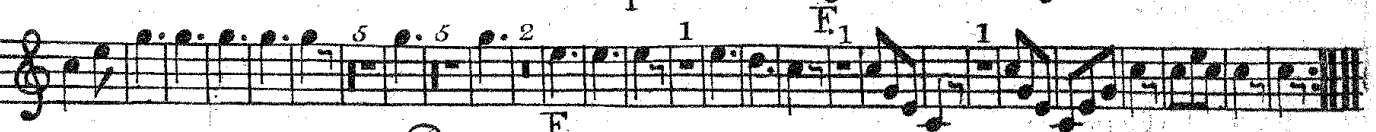
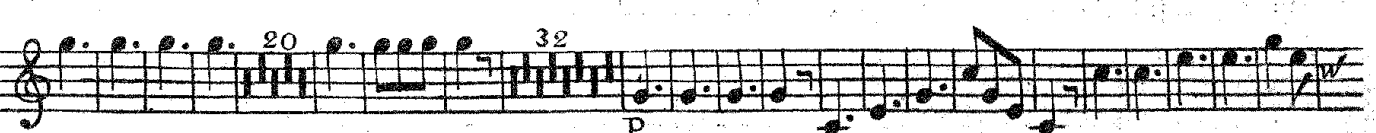
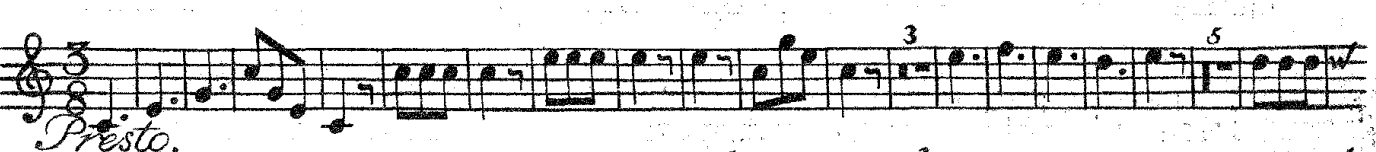
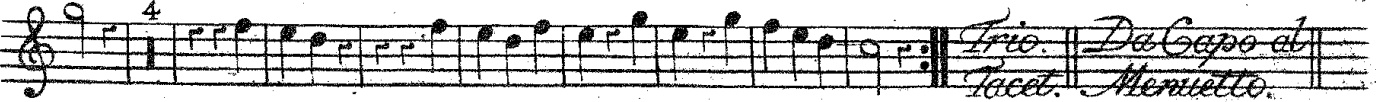
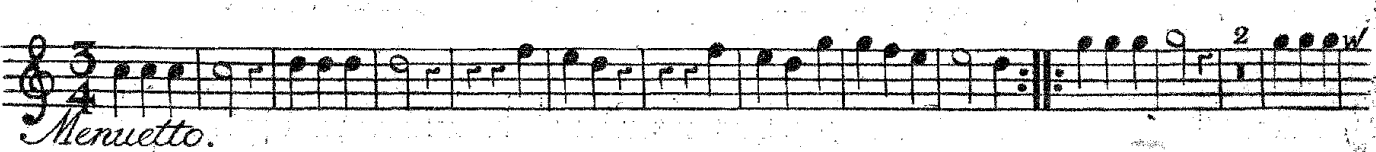
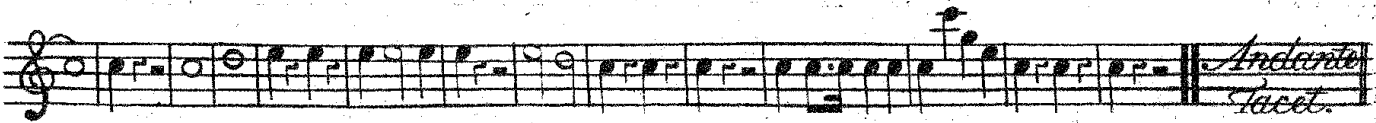
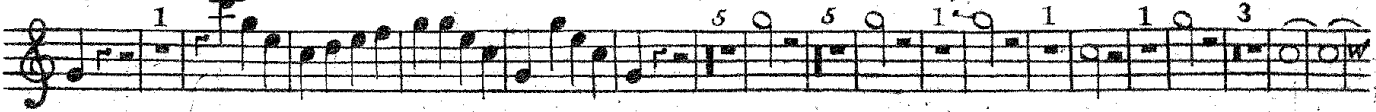
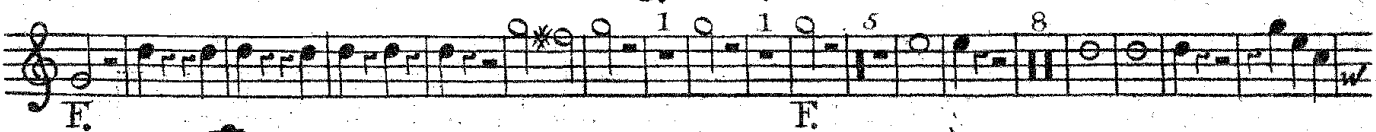
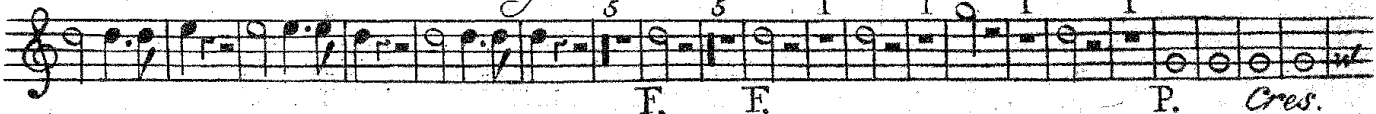
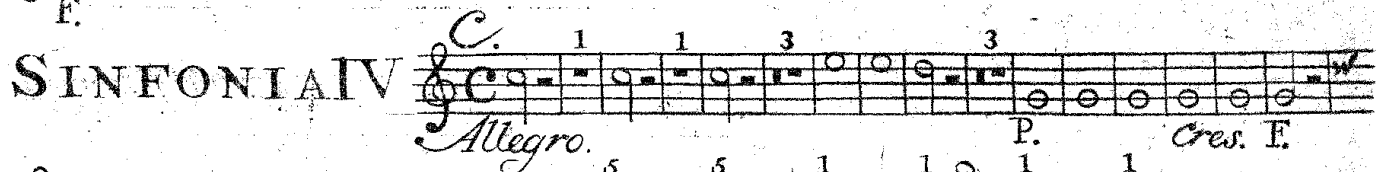
1 1 1 1 1 1

2 2 3 3 7 25 w

F. F. F.

# Corno Primo

3





# Corno Primo

1 5 1 3 5

*Allegro Molto.*

SINFONIA VI

8 P. E 1 E 3 E 1 E 3 F 3

*Allegro.*

19 P. E EP EP 1 E EP P EP 1 F

*Andante Tacet*

7 EP EP 1 1 1 1 6

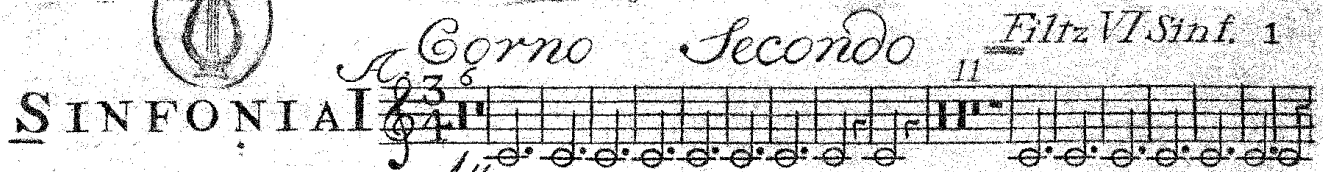
*Trio.*

4 F P 4 3 3 12 w

*Presto.*

1 12 1 1

*Fin.*



A. Corno Secondo

Filtz VI Sinf. 1

*Allegro.*

11

11

*Andante.*

Fact.

*Menuetto.*

Iris.

*Decade*

Fact.

at New:

*Prestissimo.*

# SINFONIA II

*Allegro.*

*Andante*

Target

Menuetto.

Dacapo

at Mer:

rio.

# Corno Secondo

18 *P* 1 10 9

*Allegro*

1 1 1 8 *P* 9

2 2 2 6 9

8 *P* 9 1 1

*F.* *F.* *F.* *F.* *F.*

## SINFONIA III

*Allegro assai*

3 4

*P.* *F.* *P.* *F.*

1 1 2 1 1

*P.* *F.* *P.* *F.*

*Andantino Tacet*

3 1 1 2 1 1

*Menuetto*

3 *Trio P.P.* 8 *p.* *Da capo al fin.*

2 1 1 1 1 1

*Allegro assai*

6 3 3 5 16 2 1

*F.* *F.* *F.* *F.*

2 *bis* 2 3 3 7 25

*P.* *F.* *F.* *F.*

3

*Corno Secondo*

**SINFONIA IV**

*Allegro.*

*P. Cres.*

*Andante*  $\frac{3}{4}$

*Tacet*

*Menuetto.*

*Trio*  $\frac{3}{8}$

*Da Capo*

*Tacet*

*al Mer.*

*Presto*

**SINFONIA V**

*B*  $\frac{8}{8}$

*Allegro. Molto.*

*Andante*

*Tacet*



Allegro Molto.

*Allegro Molto.*

*E♭* 8 P. 1 3 1 3  
I 3/4 H  
*Allegro.*

*Allegro*

The first staff of music is in treble clef and 2/4 time. It begins with a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by an eighth note F#4, and then a quarter note E4. A triplet of eighth notes (D4, C4, B3) is marked with a '3' above it. This is followed by a quarter note B3, a quarter note A3, and a quarter note G3. A first ending bracket (marked '1') covers a quarter note F#3, a quarter note E3, and a quarter note D3. A second ending bracket (marked '6') covers a quarter note C3, a quarter note B2, and a quarter note A2. The staff concludes with a first ending bracket (marked '1') over a quarter note G2, a quarter note F#2, and a quarter note E2, which then leads into a final quarter note D2.

*Andante*  
*Tacet*

EPFP.

Menuetto.

Menuetto.

The musical score for the Trio section of 'The Merry Widow' is presented on a single staff. The key signature is one flat (B-flat), and the time signature is 3/4. The music begins with a treble clef and a key signature of one flat. The melody is written in a single line, with the lyrics 'The Merry Widow' written below the notes. The score includes a double bar line with a repeat sign, followed by a section marked 'Trio.' with a key signature change to two flats (B-flat and E-flat). The Trio section is marked with a '3' and a '4' in a box, indicating a 3/4 time signature. The Trio section ends with a double bar line and a repeat sign.

*Trio.*

4 *bis* 2 *D. Gal. Men.* 4 3 3

*Pre. sta*

*Presto.*

[illegible][illegible]

Fin.